

Rand Mono

About Rand Mono

Rand Mono is the monospaced family of our Rand typeface. It includes five weights with italics. With a lower cap height and the same amount of horizontal space allocated for each character, this typeface will bring a structured rhythm to any text. Rand Mono perfectly completes the Rand program by extending its range of competencies.

Following the releases of Plain in 2014 and Apax in 2016, Rand was published in 2019 to conclude the trilogy dedicated to François Rappo's research on the grotesque genre. As Plain investigates the rational simplicity of modernism and Apax re-evaluates the visual grammar of constructivism; Rand explores the shapes that brought a certain spirit and warmth to the rigidity of modern design—emerging notably from The New York School. While some glyphs, like the “a,” inherit the elemental clarity of Swiss Rationalism, other glyphs borrow from design icons such as the “t” from the Westinghouse logo by Paul Rand.

Rand was born out of a constantly and evolving practice rather than from an initial concept. Combining specific design references and his researches in legibility, Rappo achieved a true visual alchemy. Its organic texture and balanced rhythm will enhance any editorial work.

→ Released in 2019

Designed by François Rappo

François Rappo lives and works in Lausanne, Switzerland. Rappo studied graphic design in the early 1980s at the École cantonale des beaux arts (ECBA) in Lausanne, where he specialized in typography. After years of graphic design practice in both the cultural and the corporate fields, he became active in design education.

Since the mid-1990s, he teaches editorial and type design at the École cantonale d'art de Lausanne (ECAL), where he established the art direction master's degree program in 2009, which became the type design master's degree program in 2016. Additionally, Rappo frequently lectures about his typographic practice in Europe, Russia, and the USA.

From 2001 to 2007, he was the president of the jury for The Most Beautiful Swiss Books competition. He was awarded the prestigious Jan Tschichold Prize in 2013 for his outstanding achievement in editorial design through his influential typeface designs.

Rand Mono Medium
240 pt

R a n

Rand Mono Thin/Italic
117 pt

A a A a

Rand Mono Regular/Italic
117 pt

A a A a

Rand Mono Medium/Italic
117 pt

A a A a

Rand Mono Bold/Italic
117 pt

A a A a

Rand Mono Heavy/Italic
117 pt

A a A a

Rand Mono Medium
240 pt

M o n

Rand Mono Family
10 Styles

Rand Mono Thin
Rand Mono Thin Italic
Rand Mono Regular
Rand Mono Italic
Rand Mono Medium
Rand Mono Medium Italic
Rand Mono Bold
Rand Mono Bold Italic
Rand Mono Heavy
Rand Mono Heavy Italic

| | |
|-----------------------------|---|
| Uppercase | ABCDEFGHIJKLMNOPQRSTUVWXYZ |
| Lowercase | abcdefghijklmnopqrstuvwxyz |
| Standard Punctuation | . : ; , ... - _ () [] { } ! ; ' " " , , ' " < > « » / \ • • @ |
| Symbols | & % % © ® ™ ° § ¶ * † ‡ # № |
| Standard Ligatures | fi ffi fl ffl ff |
| Proportional Lining Figures | 0123456789 |
| Slashed Zero | 0 |
| Mathematical Symbols | + - ± × ÷ = ≠ ≈ < > ≤ ≥ ∞ ~ ^ μ ∫ Ω π δ Δ Π Σ √ ∅ |
| Currencies | \$ ¢ £ ¥ € ₣ ₧ |
| Fractions | ¼ ½ ¾ ⅓ ⅔ ⅛ ⅜ ⅝ ⅞ 1 2 3 4 5 / 6 7 8 9 0 |
| Numerators | H 0 1 2 3 4 5 6 7 8 9 a b c d e f g h i j k l m n o p q r s t u v w x y z () [] |
| Denominators | H 0 1 2 3 4 5 6 7 8 9 a b c d e f g h i j k l m n o p q r s t u v w x y z () [] |
| Superscript/Superiors | H 0 1 2 3 4 5 6 7 8 9 a b c d e f g h i j k l m n o p q r s t u v w x y z () [] = - + |
| Subscript/Inferiors | H 0 1 2 3 4 5 6 7 8 9 a b c d e f g h i j k l m n o p q r s t u v w x y z () [] = - + |
| Ordinals | H ^a ° |
| Arrows | ↔ ↕ ↘ ↙ ↗ ↖ ↠ ↡ |
| Accented Uppercases | À Á Â Ã Ä Å Æ Ç È É Ê Ë Ì Í Î Ï Ñ Ò Ó Ô Õ Ö Ø Ù Ú Û Ü Ý Þ ß à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ |
| Accented Lowercases | à á â ã ä å æ ç è é ê ë ì í î ï ð ñ ò ó ô õ ö ø ù ú û ü ý þ ÿ |

Language Support

| | | |
|---|---|---|
| Afrikaans, Albanian, Asu, Basque, Bemba, Bena, Breton, Bosnian, Catalan, Chiga, Cognian, Cornish, Croatian [Latin], Czech, Danish, Dutch, Embu, English, Esperanto, Estonian, Faroese, Filipino, Fijian, Finnish, Flemish, French, Friulian, Frisian, Galician, Ganda, German, Gusii, Greenlandic, Hawaiian, Hungarian, Icelandic, Inari Sami, Indonesian, Irish, Italian, Jola-Fonyi, Kabuverdianu, Kalaallisut, Kalenjin, | Kamba, Kikuyu, Kinyardawanda, Latin, Latvian, Lithuanian, Lower Sorbian, Luo, Luxembourgish, Luyia, Machame, Makhuwa-Meetto, Makonde, Malagasy, Malay, Maltese, Manx, Maori, Meru, Morisyen, Moldavian, North Ndebele, Northern Sami, Norwegian Bokmål, Norwegian Nynorsk, Nyankole, Oromo, Portuguese, Polish, Quechua, Provençal, Rhaeto-Romanic, Romanian, Romansh, Romany, Rombo, Rundi, Rwa, | Samburu, Sango, Sangu, Sami [Inari], Sami [Luli], Sami [Northern], Sami [Southern], Samoan, Scottish Gaelic, Sena, Serbian [Latin], Spanish, Shambala, Shona, Slovak, Slovenian, Soga, Somali, Swahili, Swedish, Swiss German, Taita, Teso, Tagalog, Turkish, Upper Sorbian, Uzbek, Volapük, Vunjo, Walser, Wallon, Welsh, Western Frisian, Wolof, Zulu |
|---|---|---|

Optimo Latin Extended Character Set

Adobe

- Adobe Latin-1

Apple Macintosh

- MacOS Roman (Standard Latin)
- MacOS Central European Latin
- MacOS Croatian
- MacOS Iceland
- MacOS Romanian
- MacOS Turkish

ISO 8859

- 8859-1 Latin-1 Western European
- 8859-2 Latin-2 Central European
- 8859-3 Latin-3 South European
- 8859-4 Latin-4 North European
- 8859-9 Latin-5 Turkish
- 8859-13 Latin-7 Baltic Rim
- 8859-15 Latin-9
- 8859-16 Latin-10 South-Eastern European

Microsoft Windows

- MS Windows 1250 Central European Latin
- MS Windows 1252 Western (Standard Latin)
- MS Windows 1254 Turkish Latin
- MS Windows 1257 Baltic Latin

Encoded Glyphs

- Basic Latin
- Latin-1 Supplement
- Latin Extended-A
- Latin Extended-B
- Latin Extended Additional

OpenType Features

OFF

ON

AA All Caps [cpsp]

CA Case Sensitive Forms [case]

This function formats the text in uppercase and adjusts spacing between all capital letters. It also applies the 'Case Sensitive Forms' feature which replaces certain characters with alternates that are better suited for all capital text, especially related to punctuation.

All Capital

«Optimo»
hi@xyz.ch

H@|!()[]{}&i
H< >«»- - - .

ALL CAPITAL

«OPTIMO»
HI@XYZ.CH

H@|!()[]{}&i
H< >«»- - - .

5X Contextual Alternates [calt]

This feature adapts the position of a glyph after its surrounding context. For instance, a dash placed between two uppercase letters or numbers will be replaced by an uppercase version of the dash, slightly higher. This feature is usually active by default in Adobe applications.

A-B-C-D 1-2

A-B-C-D 1-2

fi Standard Ligatures [liga]

Standard ligatures replaces a sequence of characters with a single ligature glyph, they are designed to improve kerning and readability of certain letter

ff ffi ffl fi fl

ff ffi ffl fi fl

→ Discretionary Ligatures [dlig]

This feature activates discretionary ligatures which are specific to the typeface. It applies all other designed ligatures that are not classified as standard ligatures.

-> <-

→ ←

1/2 Fractions [frac]

With this feature, any numbers separated by a slash will automatically turn into a fraction. To fit in fraction configuration, numerals have been designed smaller and their weights have been adjusted to suit the typeface.

1/2 1/3 2/3 1/4
3/4 3/8 5/8 7/8

1/2 1/3 2/3 1/4
3/4 3/8 5/8 7/8

1^a Ordinals [ordn]

This feature replaces any letter following a numeral with its matching superior letters. French language uses the ordinal indicators such as 'er' for 1er premier, while Spanish, Portuguese and Italian require the feminine and masculine ordinals 'a,' 'o' for 1^o, 1^o. Ordinals are

2a 2o 1er

2^a 2^o 1^{er}

00 Slashed Zero [zero]

Originally created to avoid the confusion between the '0' and the 'O', this feature substitutes all zeros in a selected

0

0

H₂ Numerators [numr]

This feature substitutes glyphs with their matching smaller alternates. The numerators are the same glyphs that are used to create fractions, their vertical position remains within the capital letters height. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789() []
Habcdefghij klmn
Hopqrstuvwxyz

H0123456789() []
Habcdefghij klmn
Hopqrstuvwxyz

H₂ Denominators [dnom]

This feature substitutes glyphs with their matching smaller alternates and low position glyphs. The denominators are the same glyphs that are used to create fractions, their vertical position remains within the base line. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789() []
Habcdefghij klmn
Hopqrstuvwxyz

H0123456789() []
Habcdefghij klmn
Hopqrstuvwxyz

x² Superscript/Superiors [sup]

This feature substitutes glyphs with their matching smaller alternates which are set slightly above the height of the capital letters. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789() []
Habcdefghij klmno
Hopqrstuvwxyz-+=

H⁰1²3⁴5⁶7⁸9⁽⁾ []
H^ab^cd^ef^ghⁱj^kl^mn^o
H^pq^rs^tu^vw^xy^z-+=

H₂ Subscript/Inferiors [subs]

This feature substitutes glyphs with their matching smaller alternates which are set slightly below the baseline. These glyphs are reduced in size and designed slightly heavier to keep them consistent with the rest of the font.

H0123456789() []
Habcdefghij klmno
Hopqrstuvwxyz-+=

H₀1₂3₄5₆7₈9₍₎ []
H_ab_cd_ef_gh_ij_kl_mn_o
H_pq_rs_tu_vw_xy_z-+=



Stylistic Set 6 [ss06]

This feature activates alternate lowercase positioning of mathematical symbols.

4-7×8
up+down

H+±×÷-≈≠≤≥¬∞

4-7×8
up+down

H+±×÷-≈≠≤≥¬∞



Stylistic Set 20 [ss20]

This feature substitutes the letter "x" into the multiplication sign.

32x50 cm

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the big saws in the mill by the lake. Then one year there were no more logs to make lumber. But you may never have heard of Riverdale. Nothing happened really there. It was a small and ugly town. The city had come back to me in a dream. Rising up through the tranquil sleep of a waxm May evening in the noisy and busy New York, the reverie left in its wake a delicious sense of peace. All cities begin as a point of activity, usually a harbor, and settlement concentrically grows around this point in increasingly wider rings. Manhattan is unique in its shape and circumstances and in its growth, which resembled a thermometer. Riverdale had no center, just Main Street. Bad weather would come in one day when the fall was over and would stay for the six following months. I prayed for my dead dog, but I didn't pray when Emily died. God would make an exception. He would let her into Heaven. In the early summer of my fourteenth year a loxry pulled up outside our house. I was sitting on the front step rereading a comic. The driv-

Rand Mono Heavy Italic
60 pt

***The car was
a boxy late
model Ford***

Rand Mono Heavy Italic
36 pt

***The car was a boxy
late model Ford
sedan, white over
black, innocuous
bordering on invis-***

Rand Mono Heavy Italic
24 pt

***The car was a boxy late mod-
el Ford sedan, white over
black, innocuous bordering
on invisible, and very fast.
It had been a sheriff's ve-
hicle originally bought at
an auction in Tennessee, and***

Rand Mono Heavy Italic
14 pt

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scoops on the hood. I had not seen one of those
on the road since high school. "You like the
car?" Perry asked. "It's all right," I said,
my eyes ahead. "I've never been much of a Ford
man." Perry shifted in his bucket, "You know***

Rand Mono Heavy Italic
12 pt

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Rand Mono Heavy Italic
10 pt

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Rand Mono Heavy Italic
8 pt

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Rand Mono Heavy Italic
6 pt

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